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translation, before a tittering house. Costumes from Tams! Flute music by an excellent clarinetist. Rehearsals every evening for a month, faithfully attended. They plan more of these 'revivals'. Before the end of this one they had done a deal of thinking about the interpretation and the characterization of a Latin comedy. I think they fairly caught the spirit of it. Certainly they stand on very intimate relations with Pamphilus and Davus and the rest of that desperate crew. Still they were weak on *faxint* and the derivation of *ilico*. It is at best a compromise. Mr. Freeman's book suggests the possibility of a definite system of training in rapid reading which would do much to help solve the problem.

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JOHN R. CRAWFORD.

Titī Livi Ab Urbe Condita Liber XXII. Edited by John Pyper. Oxford: at the Clarendon Press (1919). Pp. 196.

The reviewer has found Livy a successful text for Freshmen, though it has also been his experience that Book 1, because of its anecdotal character, is better adapted to the modest rate of speed in translation of which they seem ordinarily capable. However, any addition to our reading texts of Livy is welcome, and it is a vivid story that describes the events leading up to the battle of Cannae, the details of that disaster, and the effect it produced upon the city.

The booklet contains a brief Introduction (5-11), Notes, covering 53 pages (96-148), an Index of Proper Names (149-152), and a vocabulary (153-196). The notes are clearly written in untechnical language, presumably well adapted to the use of the English School boy, and certainly to that of the American College Freshman, whose preparation in Latin is limited and whose zeal for the perusal of learned scholia is negligible. As a typical example of the editor's workmanship take his note on 56.1:

in hanc sententiam, etc., 'when this proposal was unanimously adopted without debate': instead of waiting to be called upon to speak, a senator who agreed with the proposal of another could, by walking over to him, indicate his support of the proposal; he was then said *pedibus ire in sententiam alterius*.

There are no futile references to Grammars, to be skipped by "the young student in haste". On the other hand, there are not a few cross-references on puzzling constructions, valuable in that the appeal is to the student's normal curiosity, awakened by his actual translating experience. An example is the note on 56.4:

in illa tempestate, 'at that time', with the suggestion 'in the circumstances'. If time alone were indicated, *in* would be omitted; cf. 35.7 *in tali tempore*.

In short, like Mr. Freeman's Easy Reader, the book is well adapted to the use of classes wishing to read a Latin author not too intensively but with comparative ease and rapidity—the sort of reading in which our

students, both in the Secondary Schools and in the Colleges, ought to be more effectively trained.

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JOHN R. CRAWFORD.

The Odes and Secular Hymn of Horace Englished into Rimed Verse Corresponding to the Original Meters. By Warren H. Cudworth. New York: Alfred A. Knopf (second edition, 1917). Pp. xx + 161. \$1.50 net.

Ecce iterum! The lure of Horace to translators young and old is irresistible. The simple thought, the narrow range of subject, the artful and elusive structure of the phrase, the grace and melody of the rhythms revealing themselves under analysis perennially challenge student and imitator. Mr. Cudworth follows, among many illustrious predecessors, especially John Conington, but proximus longo intervallo. He is convinced

that any version of the poet, in order to convey, even in a shadowy manner, the general effect of the original, must maintain in its verse structure an approximate equivalence to the Latin. Each translated ode must conform in general appearance, division into strophes, and length and number of verses to the prototype, and each instance of any given Horatian meter must invariably be rendered into its English analogue as selected by the translator. Types of odes should be rigidly adhered to, and the fact that Horace uses a given measure to sing such varying themes as the duties of patriotism and the lure of wine, the companionship of friends and the praises of the gods, should excuse no deviation from the principle. Then, too, some degree of the compactness of thought and brevity of expression that characterize the original must be attempted—some of Horace's own terseness must be brought into play, if he is at all adequately to be reproduced.

The 37 Alcaic odes, 26 Sapphic, 12 Second Asclepiad, 9 Third Asclepiad, 7 Fourth Asclepiad, 3 First Asclepiad and 2 Alcmæan are all translated into English iambic stanzas, imitating in the length of the verses the general appearance of the original. Only five odes are in other rhythms. The two spring-songs (1.4 and 4.7) are in anapests; 2.18 (Non ebur neque aureum) and 1.8 (Lydia, dic, per omnes) are in trochees, while the unique ionic a minore ode to Neobule is in dactyls. In these cases, with some inconsistency, the author admits that he has "been led quite as much through a desire for variety as through any feelings of individual fitness".

The publishers make this announcement:

This translation seeks to reproduce for the modern reader the probable effect of the Latin upon Horace's contemporaries and the men of the two or three succeeding generations. . . . The whole has been given a conscious turn toward the formalism of the school of Pope in the belief that the characteristics of the Queen Anne literature are closely analogous to that of the Augustan Age.

We therefore have to deal with a clearly stated theory as to the best form for a metrical translation of Horace. In his essay On Translating Homer Mr. Matthew Arnold says,